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SOUTH CAROLINA'S NEWSWEEKLY

OSSCEOLA

The Justice Department's war on pornography

by Bob Thompson

Columbia's war on pornography, initiated last summer when the city council requested a toughening of the state's obscenity laws, escalated last week when the Justice Department tangled with the owners of a local "art" theatre.

Tuesday the skirmishing heated up, with the burning of the controversial film *The Devil in Miss Jones* lending fuel to a theatre manager's contention that his theatre had been unfairly singled out as the battleground.

The orderliness of the porno war and the legalistic terms in which the battle is couched belie the confusion beneath the conflict. So far, no one seems to know exactly what they are fighting for or against -- or what legal weapons they may use.

The Justice Department knows vaguely that it is trying to stop the influx of "obscene" and "pornographic" matter into Columbia. What constitutes obscenity hasn't been unequivocally defined yet, though. And managers of local theaters that show films dealing with sex -- indeed, there are few movies that don't portray sex in some way -- are left in limbo, without any clear-cut way of determining what they can and cannot show, short of a legal battle.

The troubles with defining obscenity arose a year ago, when the U.S. Supreme Court ruled that "local" areas could set their own standards as to what should be considered lewd and offensive to the general public. The Court decision opposed the idea of a national standard of obscenity, leaving the matter up to those "local" areas.

The idea behind the Supreme Court ruling was that sexual values are different in the various areas of the country. Thus setting up a national standard on pornography would be tantamount to legislating morals. Or attempting to do so. For a national standard was also considered generally "unworkable" since the localities would enforce obscenity laws as they saw fit.

Critics of the Supreme Court Obscenity ruling claimed that "local" was so vague as to mean that either a state, a county, a municipality, or even a community could take it upon itself to declare a film or publication obscene. Just who was to be responsible for heading the purge was undecided, and remains so.

But to make certain that the war on obscenity
(Continued on page six)



osceola

"The mission of a modern newspaper is to comfort the afflicted and afflict the comfortable."

from a column by Peter Finley Dunn

VOLUME 2, NUMBER 47

Editorial Board

Jon Buchan

Dick Harpootlian

John Norton

Jim Walser

Published weekly by Parallax Media Projects, Inc., 1918 Blossom Street (P.O. Box 5033), Columbia, South Carolina 29250

Copyright PMP, Inc.

Phone: 254-7086 (business & editorial)

Third Class Postage paid at Columbia, S. C. Published weekly

STAFF

Managing Editor Jim Walser

Senior Editors Jon Buchan

Dick Harpootlian

John Norton

Design & Layout Tom

Johnson, Jim Walser

Contributors Jane Dreher, Tim

Driggers, Hank Gilman, Dan Harmon,

Tom Johnson, Ralph Karpinos, Warren

Kosinski, Dan Lackey, Gary Ligi, Jerry

McAninch, John Marion, Sarah Oliphant,

Tom Priddy, Mike Smith, Pat Stepp,

and Bob Thompson

Circulation and Promotion

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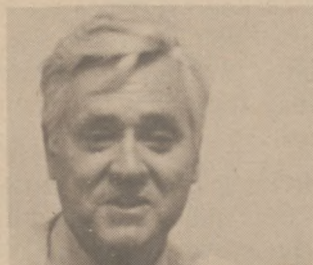
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TTRB

from Washington

His Tainted Majesty

In the year of Our Lord nineteen seventy-four and of the independence of these United States one hundred and ninety-eight the President who represents us while traveling abroad is not able to say that he will obey an adverse decision of the Supreme Court. The colonists rebelled because they felt George III had too much power and erected a Constitution to protect them but it is not certain that it avails anymore.

At a press conference last week the President's special counsel, James D. St. Clair, had the following colloquy:

Q: How will you advise your client in case he receives an adverse decision from the Supreme Court?

Mr. St. Clair: You mean how would I advise the President in this case?

Q: Yes.

Mr. St. Clair: Well, sir, that is a hypothetical question, frankly. I don't know that I care to answer it at this time. I don't think it is ever going to come to that point.

Q: You cannot say now whether you would say yes or no to obeying an order of the Supreme Court?

Mr. St. Clair: I would not want to say yes or no at this point, sir, because I consider it a hypothetical question.

The press can't ask Mr. Nixon directly because they don't see him. His last press conference was three months ago, and he has had only two this year. He had seven last year and seven the year before and only 35 in five years. President Roosevelt had two a week.

I sometimes think that the Watergate inquiry has got off the track. It has turned into a kind of game, to see if the pursuers can catch Mr. Nixon in an outright lie (in which case he will be impeached and probably thrown out) or whether he has covered his tracks so adroitly that it can't be proved that he knew what all the others around him knew, and that he can't be held responsible for his surrogates' work. It is all rather fun, the try-to-nail the President game, and it takes our mind off our troubles.

But, of course, that isn't it at all. The point is that the administration has produced a scandal that would cause the

fall of any other popularly elected government on earth and that we now must seriously face the fact that under our rigid government we can't get rid of a President, however imperial, save by a clumsy process of impeachment that most of us thought had atrophied. It goes beyond that, for now we see that this thing called "Watergate" was only part of a more systematic aggrandizement of the presidency (a process begun 50 years back) and that it amounted to a kind of mini-"putsch" or power grab. Homes were burgled, wiretaps set, papers forged, "inherent" authority invoked, a paramilitary force proposed, "the plumbers" actually set up, political enemies blacklisted and critics punished by the FBI, the CIA, and the IRS. This was not politics, this was war, as Stewart Alsop said and it is a blueprint for a man on horseback 30 years hence.

There was, too, the assertion of the imperial right to impound money, to exercise executive privilege and to decide whether to obey the Supreme Court. More odious than that, perhaps, was the exploitation of the mystical role - The Presidency. Our system is unique and not foreseen by the Founding Fathers, we roll together the head of government and the head of state, Minister and Monarch, in the same man. More and more the obsequious Congress bows to the office.

In Canada they do not toast the Prime Minister, they toast the Queen, whose representative is the Governor-General; in the U.S. we toast the President. We are trained to honor the office, like the flag, from kindergarten. A politician takes a simple oath on the steps of the Capitol at noon on a winter's day and suddenly he is sacrosanct, wrapped in majesty.

The tragic victims of Watergate are the ruined young men. They came to serve the President and were corrupted by their superiors. Some were innocent but most were of the corruptible type, crowd-followers, team-players, genuflectors to authority. They were socially poised, from comfortable backgrounds, the type that Mr. Nixon admired from his own awkward, graceless upbringing. Bart Porter, 36, a clean-cut, a nice face, a wife and all

that: 30 days in jail. Bud Krogh, 34, straight as an arrow, loyal, patriotic, now in prison. Gordon Strachan, aquiline features, sensitive face, he told the young people to stay from politics when he faced criminal indictment. They were loyal to the President even while he was quietly stashing away a fortune from unpaid income taxes.

The older ones were tougher and knew better what it was all about. But they, too, were caught in the mystique of the Monarch-Minister presidency. Colson would "walk over his grandmother" to serve Mr. Nixon before he got religion, and some will wonder now whether he can plea-bargain with God as he has with Judge Gesell. There is General Haig telling former attorney general Richardson to obey the President - "the Commander-in-chief" orders you. What a crew. And now there is even Father McLaughlin, a Jesuit, paid \$30,000, living in the opulent Watergate apartments, who lays beneficent hands on presidential acts. Well, why not? Rulers in the past had court jesters, why should not an imperial President have a priest?

I think the Watergate inquiry has got off the track because it is concentrating on Mr. Nixon and not on the system that produced him. If a noncharismatic figure like Nixon can get so far, think what a real Fuehrer could do. I hope that the Senate won't get the two-thirds vote necessary to convict (I take House impeachment for granted) so that America will have a couple of years to consider the degrading situation of being led by a man condemned by a majority in both houses. Other countries can switch governments without disaster, why not America? Both Walter Nondale and Rep. Morris K. Udall have recently urged us to look carefully at aspects of the Parliamentary system. James L. Sundquist, of Brookings, has worked out a plan for dismissal of a government through a parliamentary vote of "no confidence." A President to keep his office would then have to do more than keep himself free of indictable crime. Does the plan seem

preposterous? Well, how long ago did impeachment itself seem preposterous? Watergate could be a blessing if it led us to put our constitutional house in order.



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Cheap Shots

Rumor mill

Two rumors drifted into the Osceola office this week. Neither could be confirmed but we thought you might be interested anyway.

First: Remember all the hullabaloo several weeks ago about the bugging of telephones in the Richland County Administration building? Well, according to our sources, in a few weeks the authorities will crack the case or at least announce that they've got a suspect. What will happen, according to our source's scenario, is that a security guard at the Administration Building will go to the authorities and announce that he was put up to the bugging by one of the county council members. (The source named the member, but we feel it would only exacerbate matters to print his name.) Since this council member is running for office his chances to win would be significantly decreased; after all, in the year of Watergate who's going to vote for a bugger?

All this would occur about a week before the primary. After the election apparently officials investigating the security guard's claim would announce that the council member has been cleared and

that the guard was mistaken. So no harm done, right?

Second: Local investigative news hounds have gotten hold of a story involving the paying of protection money to local law enforcement officials. The payoffs allegedly involved a gambling house operation.

Our sources report that the girl has told her story to the authorities, but that nothing has been done yet. The sources also say the story will break within a few weeks. Watch for it.

Lourie's complaint

Environmental forces backing the passage of the Sanders tidelands bill lost a second-round attempt this week to have the bill recalled from the Senate Judiciary Committee where it has rested under the strong hand of committee-chairman James Stevens (D-Horry) since it was passed by the House in early May.

Richland County Senator Isadore Lourie led the brief fight on the Senate floor, stating that "the conflict between environmentalists and certain senators has waylaid consideration of this very important bill." Lourie referred to charges last week by the S.C. Environmental



Stevens

Coalition that Stevens and Beaufort Sen. James Waddell were holding up the bill due to special interests in tidal property. Stevens countercharged that the environmentalists were "fascists" who were trying to destroy the rights of private property ownership.

Lourie told the Senate that the Judiciary Committee, upon which he serves, had not given the tidelands bill serious consideration and would not be able to do so this session, due to the committee's workload. Lourie suggested that the bill be recalled and placed in the Natural Resources Committee "where the

bill belongs anyway." Lourie said he had discussed the transfer of the bill with Natural Resources Committee chairman T. Ed Garrison (D-Anderson) and "he has informed me that his committee has no important matters before it and could begin work on the bill right away."

Lourie then moved to recall the bill, and though the motion failed, 16-13, several of the bill's supporters were absent from the Senate chambers and did not vote.

The supporters of the tidelands bill are expected to make another attempt next week to have the bill recalled. (Continued on page four)

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Cheap Shots

(Continued from page 3)

Environmentalists report that there are indications that several powerful political figures in the coastal area are pressing for at least a full discussion of the bill's merits on the Senate floor.

The results of Tuesday's roll call vote on recalling the tidelands bill from committee were as follows (a YES vote indicating that the senator favored bringing the bill to the floor for debate): YES -- Walter J. Bristow, Jr., Allen R. Carter, H.A. Chapman, Jr., William W. Doar, Jr., John Drummond, C. Anthony Harris, John C. Lindsay, Isadore Lourie, Gilbert E. McMillan, T. Travis Medlock, Richard W. Riley, Hyman Rubin, Edward E. Saleeby.

NO -- Thomas O. Bowen, Rembert C. Dennis, A.J. Dooley, LaNue Floyd, J. Ralph Gasque, L. Marion Gressette, James P. Harrelson, John D. Long III, John A. Martin, Paul M. Moore, James M. Morris, Frank L. Roddey, J. Verne Smith, Thomas E. Smith, Jr., James P. Stevens, J.M. Waddell, Jr.

NOT VOTING -- William H. Ballenger, James B. Edwards, Charles G. Garrett, T. Ed Garrison, Thomas F. Hartnett, Donald H. Holland, Robert C. Lake, Jr., Michael L. Laughlin, Jimmy L. Martin, M.E. McDonald, S.B. Mendenhall, Harris P. Smith (ill), Horace C. Smith, James B. Stephen, David S. Taylor, Marshall B. Williams, Dewey T. Wise.

Dunes relief

A small but potentially significant environmental furor on the Isle of Palms in Charleston County came to fruition this week as the Isle of Palms city council

began consideration of a model ordinance to protect the beach and dune areas of the resort island.

The dispute began in February when the island's largest landowner, J.C. Long, president of The Beach Company, began removing sand from the oceanfront dunes on the south end of the island and began dumping it into the high marsh on the landward side to create new land. A number of citizens protested the action, claiming that as Long removed the dunes, he also removed the protective barrier between the ocean and residential property and contributed to beach erosion. The citizens sought relief from several state and federal agencies, including the Charleston District Corps of Engineers, but were told that since Long owned both the dunes and the high marsh and was doing his work above the established tidal benchmarks, he was within his legal rights.

The citizen protest continued, however, and Long finally agreed to halt the work temporarily (after filling 5.2 acres of high marsh) while the city council considered an ordinance to protect the beach and dunes area, according to city attorney Ted Guerard.

A proposed ordinance was presented to the Isle of Palms city council Wednesday night for first reading. Guerard, who prepared the ordinance for the council, told *Osceola* this week that if passed in its present form, the ordinance would be more comprehensive than any currently on the books in South Carolina's coastal cities.

"The ordinance sets up a sand dunes and beach protection area," Guerard said, "which stretches from mean low water mark to mean high water mark on the beaches, and also includes a strip 250 feet inland from high water. The first fifty feet of the strip is designated as a 'limited

activity area.' The remaining 200 feet is designated as a general permit area. Any significant activity in this protected zone has to be done with permit approval from the Beach Patrol and Control Board."

Guerard said the ordinance would not stop activity in the area but "permits would not be issued if it was likely to alter the sand dunes production/protection system. The permit applicant would have to demonstrate that his project was compatible with the dunes system."

Guerard said the proposed ordinance is based in part on laws protecting North Carolina's Outer Banks dunes system and on a bill which is pending in the Georgia legislature designed to protect coastal areas. "We looked at the tidelands bill pending in our own legislature," Guerard added, "but it has been so torn up that even if it passes, it won't protect the dunes area." Guerard was referring to the fact that in order to pass the Sanders tidelands bill in the House, a compromise was worked out between the bill's supporters and representatives from coastal counties whose developer constituents opposed the portion of the bill protecting ocean dunes. That portion was removed.

"We also checked with the councils of various coastal cities, including Myrtle Beach and North Myrtle Beach, but we found that the few cities which had ordinances of any sort only prohibited the removal of sand between the low and high water marks. So far as I have been able to determine, no city presently has laws protecting the dunes system."

Guerard said one feature of the proposed ordinance was unique. "Municipal governments in South Carolina are presently limited in the criminal sanctions they can impose -- thirty days in jail and/or a fine of \$100. Our ordinance

would provide not only for criminal sanctions but will also provide injunctive relief and the power to force developers to restore the damaged areas to the extent possible." Guerard said that while there may be some constitutional questions involved, he was basing this portion of the enforcement provisions on the law creating the city court. "This law states that the city recorder shall have the powers necessary to enforce the laws of the municipality. In that context, I think these actions should be permissible."

Isle of Palms councilperson Nancy Preston told *Osceola* Thursday that although two of the island's eight council members had been opposed to any protective ordinance prior to Tuesday night, "I think the bill had a good reception. I believe that we will go with the bill as it stands unless we get a lot of reaction, which I don't expect." She disagreed with Guerard's statement that work on the beach had been halted. "He (Long) had machines down there this week," she said.

Several other residents of the Isle of Palms told *Osceola* this week that they are skeptical of the potential positive effects of the ordinance, even if it is passed in its present form.

"J.C. Long pretty much runs this town," one resident, who wished to remain anonymous, said. "Even if they start a permitting system to protect the dunes, how hard do you think it'll be for Long to get a permit? And when he does get a permit, that'll just give him more proof that what he's doing is legal."

Ms. Preston responded, "I'm aware of the problem. A board will be appointed and invested with the power to grant permits. You can believe I'll be keeping a close watch on those appointments."

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Anders promises no cakewalk

by Dick Harpootlian

Although the Democratic primary race between powerful veteran Fifth Circuit Solicitor John Foard and Columbia attorney Jim Anders has been a low-key affair thus far, developments this week could serve to widen the scope of the political battle.

It's been eight years since John Foard had any opposition for the Richland County-Kershaw County solicitor's post, but Anders indicated this week in an interview that he intends to begin providing some.

Anders said that he intended to hold a press conference on Friday (after *Osceola* press time) to chide the solicitor for, among other things, failing to keep the court dockets up to date and failure to take part in any of the prosecutorial duties for the circuit, leaving most of the work to his assistants.

Anders' main criticism, though, centered on Foard's failure to collect over \$3 million in forfeited surety bonds, money or property that defendants in criminal cases deposit with the clerk of court to assure their appearance in court. "This money, if collected, could save the taxpayers of Richland and Kershaw counties millions of dollars on their tax bills," Anders said this week. As a story in this newspaper last year indicated, bonds are often placed by Columbia-area lawyers or their immediate families, who then collect high interest rates from those for whom the bonds are placed with the clerk of court. Many of the lawyers who are involved in the bail bonding procedure, not coincidentally, are political or social friends of John Foard, since they are often in day-to-day business contact with the circuit's highest prosecutorial officer.

Anders also blamed Foard, in part, for the area's increasing crime rate, reasoning that if it

took several months for an accused felon to come to trial then that felon remains at large (when freed on bond), probably still prone to committing some sort of crime, according to Anders. Anders alleged that a South Carolina highway patrolman from Lexington County killed several weeks ago while making a routine license check was murdered by a man who was free on bail pending his trial for housebreaking and grand larceny.

Repeated attempts to reach Foard this week for comments on Anders' allegations unsuccessful.

In fact, John Foard has been extremely quiet in recent weeks, quiet a departure from the days when he manned the frontlines in the struggles against University of South Carolina president Thomas Jones, the U.F.O. Coffee House, and almost singlehandedly railroaded "pornographic" movies such as *I Am Curious (Yellow)* out of town, to the delight of the local press. The word from many political types around the two-county area is that Foard has been busy mending fences and garnering votes in an attempt to insure his reelection.

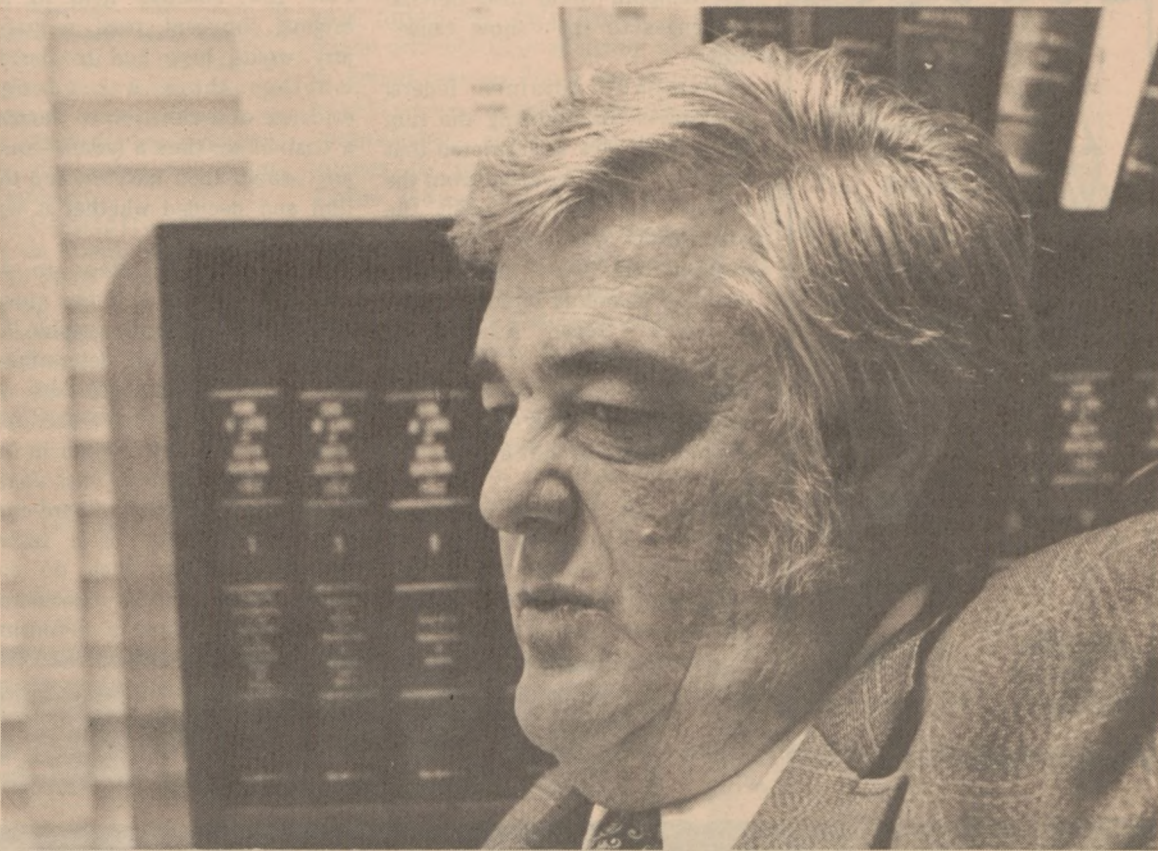
One of the few items concerning either Foard or Anders to find its way into local papers concerned a raid on a gambling house recently in the small suburban town of Eastover. Reports printed in several area newspapers listed the names of those arrested and included the fact that the house in which the gambling operation took place was owned by James Anders, Sr., candidate Anders' father. The younger Anders claims that the swipe originated with Foard.

"Why, my father owns 50 houses and he doesn't invade the privacy of any of them; how was he to know what they were doing there? You don't see the authorities releasing the names of

(Continued on page seven)



Jim Anders



John Foard

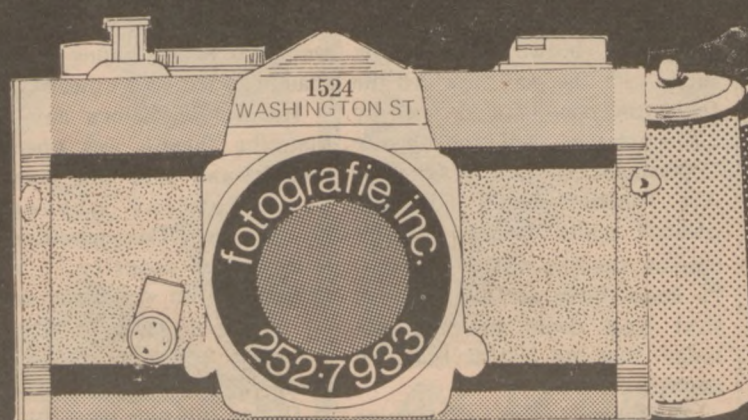


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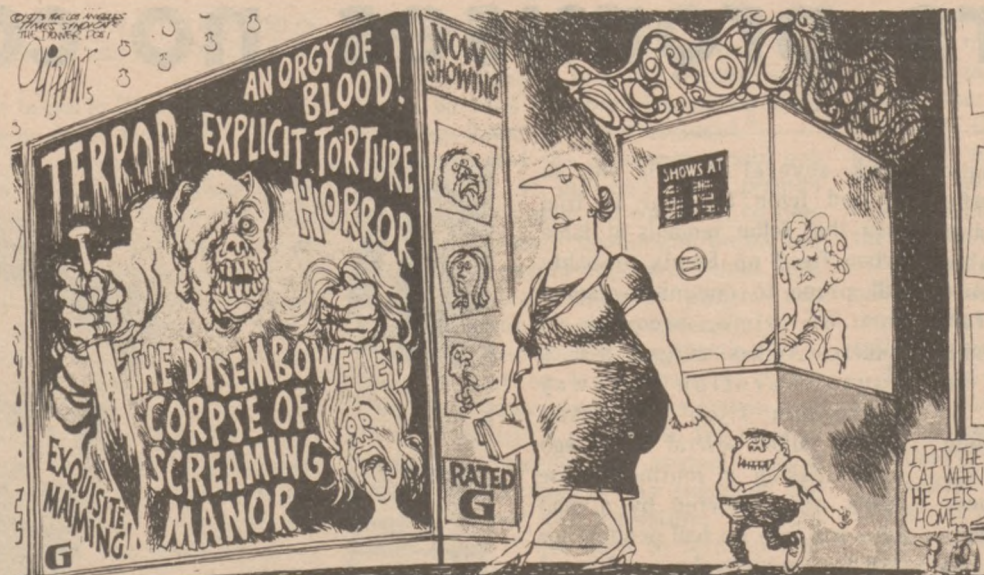
(continued from page one)

did not falter for lack of leadership, various organizations, politicians and ordinary citizens have jumped on the anti-obscenity bandwagon with a fervor that shows few signs of abating.

In Columbia, the city council in July of 1973 adopted a resolution asking the Richland County legislative delegation to review the state's obscenity laws. The council requested that such changes and amendments be made "as may be necessary to insure that violators be effectively and fully prosecuted."

The Richland County legislators, however, waited to see if the General Assembly would take up the issue and clarify or expand upon the Supreme Court's ruling. No such clarification was forthcoming, and anti-obscenity forces became so distraught at the hesitancy of the state and the city that the Columbia Citizens' Committee for Decent Literature disbanded.

That inactivity was ended late last month, when a Columbia-based agent of the Federal Bureau of Investigation filed an affidavit claiming that the



'AT LAST, A MOVIE WITHOUT ALL THOSE FILTHY SEX SCENES!'

showing of *The Devil in Miss Jones* at the Cine-Art Theatre on Washington Street violated a federal law prohibiting interstate transportation of pornography. The affidavit was filed May 24 with U.S. Magistrate Charles Gambrell, who found "probable cause" that the law had been broken and ordered the movie seized. Gambrell stayed the order until U.S. District Judge Robert M. Hemphill could hear defense challenges to the "show cause" order.

Hemphill enjoined federal authorities from seizing the film for several days and ordered that the film not be removed from the theatre or altered until the obscenity question could be resolved. But before the question could be answered in court -- and hence a "local" standard of obscenity defined -- Fine Art Theatres of South Carolina, Inc., owners of the Cine-Art Theatre, pleaded guilty to the charges.

Fine Art Theatres was fined \$4,000, and Hemphill ordered the film burned. No individuals were prosecuted; instead the theatre owners were found guilty "as a corporation." Thus they escaped possible sentences of up to five years in jail and a maximum \$5,000 fine for the individuals

involved in showing the film. (Assistant U.S. Attorney Michael Pulliam said the reason individuals were not prosecuted was "because it is very difficult to determine in this particular case who is to be prosecuted.")

More importantly, at least for most Columbians, the problem of having to establish a "local" definition of pornography was avoided by the guilty plea. Had Fine Art Theatres held to its original innocent plea, a grand jury would have had to decide whether there was enough evidence of a violation to warrant a trial. If so, then a federal court jury would then have viewed the film and decided whether it was pornographic.

Were all these steps to be followed through and the movie declared to be "pornographic," a "local" standard for determining what was morally offensive to Columbians would have been set. That such did not happen in the case of *The Devil in Miss Jones* leaves local purveyors of hard-core and soft-core sex in a rather strange situation. They do not know what can be considered pornographic, since a definition has not been established.

Yet the lack of a local definition of obscenity did not deter the Justice Department

from prosecuting Fine Art Theatres. Pulliam explained to *Osceola* Tuesday that no definition was necessary in the *Devil* case since Fine Art Theatres "in effect admitted they had violated community standards" by entering the guilty plea. In other words, the theatre corporation confessed breaking a code which does not yet exist.

Pulliam maintained that no local pressure had been put on the FBI or upon the District Attorney's office to shut down the controversial movie. No complaint was necessary for obscenity charges to be filed against the Cine-Art, he said, since the case was in a federal court. However, for a state court to have tried the theatre owners on a strict distribution of pornography charge, rather than interstate transportation of pornography, a complaint would have been necessary, according to Pulliam. Whether the Justice Department or Fine Art Theatres, or both, were trying to avoid having to establish a precedent-setting definition for obscenity is a moot point. But at least one person wished that someone had forced the issue and that some guidelines on pornography had been established.

Buster Wood, manager of the Cine-Art Theatre, feels uncomfortable in the legal vacuum left by the guilty plea. "The way this obscenity thing is set up," he contends, "they could bust us every week. You don't have anything to go by to know if you're going to be busted or not."

Wood, a stocky young man with long brown hair, was quietly angry with the way in which the *Devil* case was handled, both by his employers and the Justice Department. He said he felt Fine Art Theatres should not have pleaded guilty because, in his opinion, the film was not obscene. "I know there are movies now, that you could probably see today, that are just as bad," he explained.

If anyone is going to determine local obscenity standards, Wood claimed, it should not be the FBI. "Supposedly they have to prove it (the movie) is against community standards. But they (the FBI) are

not even in the community." He added, "It seems they should have better things to do than sit around and watch movies."

Pulliam, however, claimed that the FBI was acting within its duties in filing the affidavit and that the Bureau "makes no determination of obscenity" in such cases. He reiterated his assertion that no one had determined that *The Devil in Miss Jones* was pornographic -- except the Fine Art Theatres of South Carolina, through its guilty plea.

The real reason the FBI and the Justice Department decided to crack down on the Cine-Art Theater and *Devil*, Wood said, was to set a strict precedent in obscenity cases. "I think the reason they didn't want us to get away with it is, it would have opened up the way for more X-rated movies. I think they realized that. They thought we had too much freedom."

The theatre manager criticized the "haphazard way" in which the Justice Department handled the case, and claimed that the current definition of obscenity was arbitrary. "It all boils down to who the judge is and what he thinks, unless it is a jury trial," Wood added.

Wood noted that the apparent public opinion of *The Devil in Miss Jones* is unnecessarily bad, and that official reaction to the film being shown was exaggerated. "We've had complaints -- from officers on the force even -- that it (the obscenity prosecution) was really ridiculous. Out of 2,200 people who saw it we didn't have any complaints. I've seen more women in here -- young women -- than in any other art theatre."

He also disclaimed any ideas that the theatre was operating illegally and that that was the basis for the obscenity prosecution. "They admitted we had strict security," Wood explained. "We won't even accept an ID if it doesn't have the person's picture on it," he claimed.

During the nine days that *The Devil in Miss Jones* was shown at the Cine-Art, the movie was one of the theatre's all-time moneymakers. Even with the \$5-a-head admission cost, the

(continued on page seven)

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Porno...

(continued from page six)

movie drew 2,200 people in that short time, Wood remarked. The theatre "made close to \$10,000" from the short showing, he noted,

while the average seven-day run will bring in from \$2,400 to \$3,100 after the 20 percent state tax for X-rated movies is subtracted.

Well, the Justice Department won't have the Cine-Arts Theatre to kick around any more. After Fine Art Theatres pleaded guilty to the obscenity charge in the

entertainment" films from now on. No more *High Rise* or *The Morning After* -- this week the features were *Hell Up in Harlem*. In the *Devil* case, a decision was made to

begin showing only "family and *Black Mama, White Mama*, a pair of R-rated flicks.

Ironically, as Wood pointed out, the profits that the Cine-Arts was reaping from its fare of adult movies was helping to keep the "three or four" other theatres in the state owned by Fine Art Theatres -- all family theatres -- out of financial trouble. But since the Columbia theatre was forced to turn to milder subjects, Wood said, the Cine-Art's profits have been far below par, and the entire chain might suffer.

Anders vs. Foard

(Continued from page five)

any other realtors when they have a drug or gambling raid on their houses, now do you? Anders asked.

Steve Bailey, a reporter for the *State*, one of the newspaper which prominently featured the story, said this week: "I had a source who told me Anders' father was involved, although I

can't reveal his name."

Anders says he believes the attempt to "smear" him through the release of his father's non-interest" was "a cheap political trick."

Many political observers in the area feel Anders has a good chance to beat Foard in the July 16 Democratic primary. "A lot of people are just tired of John's

playing favorites the way he does. He has some attorneys that he'll do anything for and then there's those who he goes out of the way to screw," one courthouse observer commented.

Most attorney's contacted refused to comment or requested that their names be withheld. The feeling among many of them is that Anders has a good chance of

beating Foard, but if he doesn't, well.... "we gotta live with John Ya' know."

Foard is apparently aligned with what some people term "The Elliott Machine," a gaggle of county politicians congregating around Richland County Treasurer Tom Elliott, and including folks like Richland County Sheriff Frank Powell, among others. Elliott and Powell are behind-the-scenes cheerleaders for Foard, but Anders feels that Powell and Elliott will avoid public, overt support of the incumbent solicitor. One reason that Elliott's help for Foard will be minimal is the fact that Elliott himself faces a tough challenge on July 16 from Richland County councilman "Son" Grimsley.

So John Foard, scion of Richland County Courthouse, has serious opposition on his hands and apparently he's having a rather difficult time adjusting to it. Anders believes Foard will rely mostly on word-of-mouth campaigning, utilizing machine soldiers to get the word out. Anders will use that method, but also intends to use television, radio and newspaper advertising.

The last time John Foard ran, his opposition was Columbia artist and pub proprietor Bob Bender. The wire services ran a news/humor story about Bender tucking his waistlong hair into a short-hair wig for his campaign activities. Everyone got a good laugh, including Foard.

This year Foard faces a serious challenger and no one is laughing, especially John Foard.

Letters

To the editor:

I truly have been meaning to drop you a line.

As to the comments mentioned -- different, true; controversial, true; sophisticated, true; but just what we need.

I'm in a rather peculiar position in that I live in South Carolina but have worked for the state of Georgia for many years. Naturally, I have been affected by Georgia politics and policies, as well as South Carolina's. To date, no pill has been perfected which can accommodate headaches from this combination!

I find the Augusta papers cover South Carolina news minimally. (Atlanta papers do much better.)

I subscribe to *The State* paper which is informative but, naturally, presents its viewpoint. (And delivery service seems to be a frequent problem.) *Osceola* fills the need of comparison, etc. Indeed, its compactness has its merit! Truthfully, trying to keep informed becomes time consuming and expensive.

I find too much influence on members from districts far removed from my area and, therefore, little interested in actions affecting me. I've read your profiles with much interest and gained valuable insight.

Must be honest and say we do

not depend on your Events section to get us to Columbia often since the paper seems to arrive anytime the mail system dictates. Have no idea how this can be improved!

The music, art, record reviews are excellent!

On the whole, we like what we're getting but would like to read a bit more comment on our section of the state, lest we secede (reapportionment, or not!)

I've been sharing my copies and appreciate the chance to order a subscription for a friend. (She will share hers, too)

Please continue with your format. You apparently have many capable staff members.

Sincerely,
(Mrs.) Charlotte E. Mendenhall
336 Auduborn Circle
Belvedere, S. C. 29841

radioactive graveyard for the world. The deadly high-level radioactive fission garbage will probably remain in South Carolina for thousands of years.

The advocates for nuclear fission power plants are ignoring and concealing the developing uranium shortage. The U.S.A. in the years ahead will have to acquire much of the uranium for N-Plant Fuel from foreign sources at increased costs. Uranium is another limited, non-renewable resource. Remember the Middle East oil embargo.

The *Charlotte Observer* reported on March 31, 1974 that Charles D. "Pug" Ravenel "favors stepping up the state's campaign to attract the nuclear power industry..."

Where do the other candidates stand on this issue?

Sincerely yours,
William R. Moore
72 Juarez Court
Columbia, S.C. 29206

To the editors:
South Carolina is becoming a

(More letters on page eight)

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Music

An international set with some strange dudes

BACHMAN-TURNER
at Charleston Auditorium
June 6, 1974

It is international night at Charleston Municipal auditorium—a trio of foreign rock groups: Canada's Bachman-Turner Overdrive backed by Holland's Golder Earring and Scotland's Maggie Bell—and it will be, easily, the strangest rock show I have encountered. For example, I will see my first-and second-ever electric bass tiffs, compliments the Earring and BTO. To me bass riff is strange. That doesn't begin to cover this concert's new wrinkles.

The Golden Earring, who record for MCA, are strange dudes to begin with. Few lead guitarists besides theirs can be described, I think, as looking sad and desolate in performance. This seems seems homesick, as if he not only doesn't understand the American language and ways, he doesn't understand anything at all around him except the music, which is weird, moody stuff often as not. The leader of the group plays the flute (using interesting echo effects) in the first song but totally abandons that instrument afterwards; all he does from there on out is sing-pretty well—and prance around in his flasky tights. The bassist sort of inconspicuously hefts himself forward and

backward at the end of the stage as though portraying the ghost of Mott the Hopples Overend Watts, who hefted himself around the same stage much more effectively three weeks before.

The Earring, however, has a very lively drummer who is a delight to watch. I swear, this is true: as they are winding down "Radar Love" the drummer jumps to his feet, an act which in itself is only typical for his sort; but then he crouches, and just when we convince ourselves that he won't do it, he does it — leaps right out over his drum set, up over the top of the tall cymbals, lands with buckling legs on the stage below, rolls frantically to his right, scampers up, charges across the stage and jumps of the lead guitarist. That ends the song—I mean, like half the group's out of commission. The applause is thunderous.

Maggie Bell, formerly of Stone the Crow, is really a man according to a friend of mine. I haven't read so in any of the magazines so I guess I don't believe it. Maggie Bell actually is formless and ugly, so one cannot really tell. But it wears a dress, and it sings bluesy stuff like a girl might. Like Janis Ian did, as a matter of fact, in the opinion of some people. I cannot give Maggie that kind of credit, though I never was well-versed in Ian's

work and I know far less about Maggie. There appears to be a strong Ian influence, as reflected both in vocal style and in Maggie's use of the same types of material. But onstage, to me, Maggie and her band seems like good local Scottish talent performing at a barn party somewhere, and nothing more. They play only AM-sized songs, many of them old hits revamped. Maggie catches a lot of heckling, not because she is bad, I suppose, but because the audience is tired of warm-up acts and is ready for Bachman-Turner. Maggie does not handle the heckling well and I have to feel sorry for her, which adds absolutely nothing to my enjoyment of the concert.

It is possible to become bored of really good music when there is too much of it, and maybe that's what is happening. But I have to conclude that neither the Golden Earring nor Maggie Bell is capable of pulling you out of a bad mood. Come to think of it, at the end of Maggie's set I find myself in a fairly bad mood, and I was feeling pretty good when this thing started.

I am downright tired when Bachman-Turner comes on. Tired of the high volume of all the sounds. Tired of warm-up groups in general. Tired of watching stagehands arrange and test equipment during long intermissions. Tired of being part of a tired audience, and I

would like to postpone the BTO act until next week sometime. Regardless of how good they are, BTO cannot play to suit me at this point.

But I take heart in their strangeness. Basically, I guess, the odd thing about Bachman-Turner Overdrive is the incredible size of Randy Bachman and Fred Turner. Randy's brothers are not as big, and they don't look much like him. Hummmm. I find that I cannot discredit any of the four, though Randy seems like easy prey until he does a pretty impressive lead guitar solo by banging the strings with a drumstick. He and Turner look like bearded, mean Vikings caught in as playful a mood as mean Vikings can get in, which of course has a unique audience appeal element. When Turner shakes a fist high in the air and rumbles into his mike, "Rock and Roll!!!!!" he is Conan, lord of the teenies and groupies. Plodding around the stage, he and Randy implant Clumsy Rock forever into the musical culture of Charleston. And that is a comment. See, the music, largely through the work of Tim Bachman on rhythm guitar and Robbie Bachman on drums, isn't clumsy, it's just hardnosed rock. Robbie does not have a large array of drum equipment around him; he's pretty basic. Tim seems to work pretty hard, but despite his suave vitality he is destined to a

(Continued on page nine)

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Letters

To the editors:

Your title "Cheap Shots" is highly inaccurate.

There wasn't a damned thing cheap about your shot about the hanky-panky going on all over the state with the fat cats thumbing their collective noses at all of us as they ruin the marshes.

Now how about taking a shot, cheap or not at the politicians (Hell Hole Swamp King Dennis included) who would develop Pintail Island in the Santee impoundment.

God, how I wish my papers would get off their duffs and let us do some real in-depth stuff like

you guys have going.

Meanwhile, stay with it. I do need my job and they don't like for their writers to have opinions.

Name withheld by request

To the editors:

Re: Mr. Nice Guy

If Floyd Spence considers his Congressional duties to include: currying favor from his colleagues, maintaining a "stunning" female staff, kissing all the middle-aged women in Washington "who haven't been kissed in years," and denouncing articles and publications critical of his shallow

and shabby performance as "obscene and pornographic," then perhaps the electorate of the Second District should consider replacing him.

Who knows? When Spiro and Tricky Dick open their used car lot in Los Angeles, perhaps they will make Mr. Nice Guy their public relations consultant. (Reference is to "Cheap Shots" of May 4 edition.)

Tom Marchant
531 Maple Street
Columbia, S.C.

May 27, 1974

To the editors:

Members of the League of Women Voters are encouraged to be politically active and to support the candidates and party of their choice. The League as an organization does not support or oppose candidates or political parties. The League is a non-partisan organization whose purpose is to promote active and informed citizen participation in government.

Two members of the League sent a personal letter to League members only, living in the city stating their reasons for supporting the candidate of their choice.

There was no endorsement of a candidate by the League of Women Voters, nor has there ever been, nor will there be as long as the organization retains its present structure. (Reference is to "Cheap Shots" in May 10 edition.)

Sincerely,
Candy Y. Waites
President

(More letters on page seven)

TINA'S BACK!

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Leon Russell in concert here two year ago

sidelight because of his enormous partners who cannot resist flirting with the girls in the audience. Vocally they sound coarse, which is fine enough except that the sound system brings them out distorted. And they please the crowd with songs off their albums: "Don't Get Yourself in Trouble," "Tanfey Dancer," "Stayed Awake All Night," "Gimme Time" (indisputedly the loudest sound I have ever heard in my entire life), "Hold Back the Water" and, as a concluding medley, "Takin' Care of Business" and "Gimme Your Money Please."

The thing that really bothers me is that prominent critics have labeled BTO the best Canadian rock group on the scene today. I admit I have long been partial to the Gues Who, both with and without Bachman as leader. And I concede BTO is good in their own right. But at least we ought to leave the superlative-passing on Canadian bands to the Canadians.

--Dan Harmon

Russell & GAP

LEON RUSSELL/THE GAP BAND
In Concert (June 7, 1974)
Carolina Coliseum

Leon Russell, the famed Tulsa rambler,

reappeared in Columbia Friday night after a two-year absence, sporting a new band, a revised act, and a repertoire of songs that would have simultaneously pleased and/or repulsed fans of Hee Haw, Soul Train, American Bandstand.

When last here, Leon was riding a crest of popularity spawned by his Bangla Desh Concert performance, the tour with the "late" Joe Cocker, a Public Broadcasting Special, and two very fine albums (*Leon Russell* and *Leon Russell and the Shelter People*). Furthermore, his studio work with many of the top acts in the music business (Gary Lewis and the Playboys, Paul Revere and the Raiders featuring fave rave Mark Lindsay, and of course with lesser lights Eric Clapton, The Rolling Stones, and Delaney and Bonnie) was garnering acclaim as were his "Asylum Choir" albums with Marc Benno. Few major artists considered releasing a record without Leon's assistance being noted in the album credits. Leon Russell was definitely the "in" man in the music industry. Evidently, Leon, has, dare I say, returned to his country roots (?). Sounding like the illegitimate son of Dolly Parton and Porter Wagoner, Leon issued a country and western album, *Hank Wilson's Back*, last fall and this spring has been in Nashville preparing a film and associating with such luminaries as Roy Acuff, Bill Monroe, and Willie Nelson. Try as he might, Leon with these country music heavies is like Ernest Tubbs joining the New

York Dolls. The result is not that bad, but the packaging does not fit the product.

Leon in the interim has assembled The Gap Band to replace The Shelter People (which featured talented artists Don Preston and Carl Radle). The lone holdover from the latter group is drummer Chuck Blackwell. On awaiting the opening of the concert, one wondered what this new aggregation would sound like and also what type of material Leon would use.

The answer to the first question was quickly provided. The Gap Band, a 14-member group, immediately proved themselves to be more than just a back-up band; they delivered a driving sound which indicated that Leon still wanted to do more than emulate Grandpa Jones. After this entertaining introduction, Leon sauntered on stage, started into "Uncle Pen" from the *Hank Wilson's Back* LP, and proceeded to bore the audience with a curious mixture of songs for the next hour.

After awhile Leon realized what a lackluster performance he was giving and tried to excuse himself with a "lack of rest" disclaimer, but by this time the damage had been done.

"Dixie Lullaby" never sounded so monotonous and uninspiring; it sounded like someone trying to sing with a mouthful of marbles. And why he would even attempt to sing the James Brown standard "Please, Please, Please" is beyond me. It could have been a piece of satire,

but the effect was lost by an inept performance.

Almost as bad was his arrangement of Gregg Allman's "Midnight Rider." Leon should listen to Bob Seeger's rendition on "Back in '72" to hear how the song should be sung. "Streaker's Ball," a number attempting to capitalize on the streaking fad of a few months ago for the first time made me realize what a major artist Ray Stevens really is. To complete the mood were dreary cover versions of Marvin Gaye's "Ain't That Peculiar" and Tim Hardin's "If I Were A Carpenter."

The second half of the concert was somewhat better, but there were several aspects that were disconcerting. Beginning with "Blues Power" and extending through the medley of "Queen of the Roller Derby" and "Roll Away the Stone," Leon showed the vitality and energy that had marked his concert two years ago. The Gap Band and he blended together beautifully and provided the highlight of the show. "Stranger in a Strange Land" began as if it would continue this pattern, but unfortunately it digressed into a theatric number evidencing crass commercialism. It seems that all organists today hold a degree from the "Billy Preston School of Fancy Footwork." Ever since Mr. Preston left his organ near the conclusion of his Bangla Desh performance and went to the front of the stage and danced a la James Brown, it has been standard practice for organists to imitate him.

The organist and vocalist for The Gap Band is Charles Wilson, and not to be outdone he was joined by brothers Robert and Ronnie in a routine that was anything but spontaneous. It was like watching the rebirth of the Step Brothers. Equally as bad were the four female vocalists who had the Claudia Lennear and Kathi McDonald screams and wails down to a T. Leon also allowed Charles Wilson to overly dominate the performance. The man definitely has talent, but if all he can do is "cover" other people's material, his percentage of the total stage time was undeserved.

Leon's encore featured the song he made famous, "Jumpin' Jack Flash," or was that Johnny Winter or Mick Jagger? This was a fitting climax in that most of the numbers were non-originals anyway. Concluding with "Rolling In My Sweet Baby's Arms" and "Truck Drivin' Man," Leon calmly walked off stage to a thunderous ovation of obviously delighted fans.

Oh well, Leon is 32 years old and what can you expect out of someone that age.

... I hear Gary Lewis wants to make a comeback.

--Tim Driggers

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Events/entertainment



'The Groove Tube': funniest show in town this week. At the Fox Theatre.

(Continued from page twelve)

From History." The film presents the view of certain historians who contend that the Allied attempt to invade Russia in the closing months of World War I was motivated by an "cynical, unrealistic ambition" to turn the tide of the Bolshevik Revolution. (Channel 35)

9 p.m. —Special. Another PBS special features the half-hour version of French Impressionist Pierre Auguste Renoir's life. The film illuminates excerpts from Renoir's letters revealing the hardships he suffered as a young man and as a dying artist who strapped paintbrushes to his wrists to continue painting. (Channel 35)

9 p.m. —Movie. WOLO presents the ABC Monday Night movie, "Something to Live For," which features Ray Milland as the Man From Alcoholics Anonymous. Milland falls for Joan Fontaine, a booze-plagued actress, in this 1952 release directed by George Stevens who wowed them with "A Place in the Sun." (Channel 25)

Tuesday, June 18

You may be subjected to the House

impeachment hearings this evening "provided on a tape delay by some channels." If not, you'll be subjected to solid reruns:

9 p.m. —Movie. Well, sort of. "The Great American Beauty Contest" is one of the real bombs of the year, which is saying a lot in the made-for-TV category. If you've always wondered what schlop is, this is it.

10 p.m. —Marcus Welby, M.D. Guest disease this week is leukemia, present in the person of Radames Pera, who stars on "Kung Fu" as the adolescent Caine. If you watch Welby much, you've probably seen it. (Channel 25)

1 a.m. —Tomorrow. Tom Snyder plans to feature Israeli psychic Uri Geller. Snyder will undoubtedly attempt to coax Geller into a demonstration. We predict Snyder will be amazed. (Channel 10)

Wednesday, June 19

8 p.m. —Movie. If you can wade

through the syrup, you may get something from "A Message to My Daughter," a made-for-TV repeat about a young woman who finds inspiration in the unedited tapes prepared by her mother when she was an infant. May be interrupted by Watergate tape-delay. (Channel 25)

9 p.m. —Movie. NBC presents Jimmy Cagney's most recent film performance, Billy Wilder's 1961 cold war satire, "One, Two, Three." Also features Pamela Tiffin, Horst Bucholz, Arlene Francis, Lilo Pulver, and Howard St. John. (Channel 10)

10 p.m. —Special. Saccule? Wherry? Intercolumination? If these don't give you any trouble, tune in, friends, to the 47th annual National Spelling Bee where 75 finalists will tackle some of the toughest words in the English language. Sixty minutes of continuous spelling just by turning the dial. (Channel 35)

Thursday, June 20

8 p.m. —Movie. A Waltons-imitation made-for-TV American-with-a-slight-ethnic-twist film? If you don't believe it, try five or ten minutes of

"Nicky's World," on CBS. Greek family must survive after their bakery burns. It's a repeat. (Channel 19)

9 p.m. —Kung Fu. Caine saves a Southern belle kidnapped by her black servants. The Magnolise Liberation Army? Stories about Southern belles are worth watching just so you can listen to the latest Hollywood version of authentic Southern accents.

9:30 p.m. —Movie. Peter Ustinov provides belly laughs in "Viva Max." A Mexican general, disguised as Ustinov, attempts to take the 20th Century tourist-saturated Alamo. Supporting cast includes Pamela Tiffin, Jonathan Winters, John Astin, Keenan Wynn, and Harry Morgan. (Channel 19)

Friday, June 21

8:30 p.m. —Special. Gladys Knight and her Pips present a half-hour of their greatest hits since 1958. Well, not quite a half-hour; Tom T. Hall, everybody's idea of an authentic country singer, sneaks in two of his own making. (Channel 10)

8:30 p.m. —Baseball. Millions of Americans will be watching Gladys Knight and the Pips. You'll be watching Braves baseball. They play the Reds and Riverfront Stadium. (Channel 10)

9 p.m. —Movie. Elliott Gould and Brenda Vaccaro star in the 1970 release "I Love My Wife," which no one around the office has seen. No one can remember why, either. (Channel 9 p.m. —Movie. If enough Americans like the pilot tonight (is 20 enough), then we'll be seeing the saga of Evel Knievel once a week next season. Sam Elliott stars. (Channel 19)

10 p.m. —Special Report. If you're living the same mediocre life but find you can't afford even mediocrity anymore, then you're one of those folks who believes that money buys happiness and won't want to miss CBS Reports "Inflation: How Much, How Long?" (Channel 19)

10 p.m. —Special Report. If you're moonlighting to try and deal with rising costs, you may miss CBS Reports "Inflation: How Much, How Long?" The show examines the impact of inflation on an average family of six in a middle-class suburb of Cedar Rapids, Iowa. (Channel 19)

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Dates of publication _____



cinema

If you're thinking about going to a movie, call ahead to verify times and shows. Many area theatres are subject to last minute changes in schedule.

JUNE 14-JUNE 21

ATLANTIC I THEATRE, 3220 Two Notch Road, 786-0790

"Black Belt" and "Duel of the Iron Fist" combine in a big double feature for the Kung Fu enthusiasts in the area. Shows are set for 3:30, 5:15, 6:55, and 8:40 p.m.

ATLANTIC II THEATRE, 3220 Two Notch Road, 786-0790

"Campus Girls" and "Francy's Friday" -- a couple of Adult heavies -- team up for a double feature with shows playing continuously from 3:30 p.m. The last complete show starts at 9 p.m. It's rated X.

CAROLINA THEATRE, 1223 Main Street, 252-8011

"Candy Stripe Nurses," with shows at 1:30, 3, 4:30, 6, 7:30 and 9, is stationed at the Carolina thru June 19 at least.

CINE-ART THEATRE, 1017 Washington Street, 779-3039

So now it's "family entertainment" at the Cine-Art. Read that Kung Fu, et. al. "Black Belt Jones" and "Chinese Professionals," a couple of R-Rated blockbusters for every member of the family, are in town for \$2 (adults) and \$.75 (children with parents).

DUTCH SQUARE NORTH THEATRE, Dutch Square Mall, 798-1100

Readers Digest (yuk...) presents "Huckleberry Finn," the musical adaptation. It's rated G for the summertime kiddie moviegoers. The times are 1:45, 4, 6:15 and 8:30.

DUTCH SQUARE SOUTH THEATRE,, Dutch Square Mall, 798-1110.

"The Sting" is conning everybody after winning the Oscar this year for best picture. With Robert Shaw, Robert Redford, and Paul Newman. Shows at 2, 4:20, 6:40, and 9 p.m.

FOX THEATRE, 1607 Main Street, 254-5212

"The Groove Tube" begins its regular run June 14 after highly-popular reception at late shows last weekend. Our reviewer called this one "... well worth seeing. It's funny, irreverent, satirical and perhaps one of the most innovative movies to come down the pike in quite some time..." Shows will be at 1:30, 3, 4:30, 6, 7:30, and 9. It costs \$2.40 per person. And it's rated X.

GAMECOCK I THEATRE, Parkland Shopping Mall, Cayce, 796-0022

"Jeremiah Johnson" is back, this time being touted as a "classic". The only reason it's classic is that Redford's star is ascending and everyone wants to clean up on him while the iron is hot. It's okay, but nothing to get excited about. Shows at 1, 3, 5, 7, and 9 p.m.

GAMECOCK II THEATRE Parkland Shopping Center, 796-0022

"The Three Musketeers" has just about everything for entertainment. With Faye Dunaway, Charlton Heston, Michael York, Geraldine Chaplin, Oliver Reed, and Richard Chamberlain. Shows at 1:15, 3:15, 5:15,

7:15, and 9:15.

JEFFERSON SQUARE THEATRE, Jefferson square, Downtown, 254-6731

First the good news. "Gatsby" is finally gone. Now the bad news. They've replaced it with "A Touch of Class," which ain't a bad movie, but has already played here at least twice. It stars Glenda Jackson and George Segal and the reason it's back is to pick up some post-Oscar audiences. Rated PG, the shows start at 1:40, 3:30, 5:20, 7:10 and 9. Where are this year's new movies, anyway?

MIRACLE THEATRE, 1228 Main Street, 256-1050

Well, here's one of them. "The Conversation," starring Gene Hackman is in for a stay at the Miracle. It's rated PG. The character Hackman plays has been compared to James McCord, of Watergate fame. And the movie is written, produced and directed by Francis Ford Coppola, of "Godfather" fame.

PALMETTO THEATRE, 1417 Main Street, 254-5800

"The Arena," starring Pam Grier is rated R. Shows are set for 1:30, 3, 4:30, 6, 7:30 and 9. Don't know much about this one.

PLAZA III THEATRE, 1323 Main Street, 254-5800

"Dirty Mary, Crazy Larry" with Peter Fonda making the scene again after a hiatus from films and Susan George recreating the stable, homebody role she created in "Straw Dogs." Shows at 1:40, 3:30, 5:20, 7:10, and 9 p.m.

RICHLAND MALL THEATRE, Richland Mall, 782-2228

School's out. If you don't believe it, take a look at this Disney doublebill. "Old Yeller," a boy and his dog story to end them all, and "The Incredible Journey" team starting June 14. Complete showings start at 1:30, 4:30 and 7:30.

CAMPUS FILMS

Grab a student and go to a film at USC's Russell House gratis. Show times are 7 and 9 p.m. Once a week the movie costs \$1 per person, but the remainder of the time it's free.

Sunday, June 16

"Klondike Annie," directed by Raoul Walsh with Mae West and Victor McLaglen. The story describes how the notorious

Frisco doll skedaddles to the Yukon where she poses as a Salvation Army worker. Hear May sing "I'm an Occidental Woman in an Oriental Mood for Love."

Monday June 17

"I Was A Male War Bride," directed by Howard Hawkes with Cary Grant and Ann Sheridan. A French Captain meets a WAC Lt. in the American zone of Occupied Germany during WW II. After marrying, the problem is how to get the "bride" back to the States.

Tuesday, June 18

"Sundays and Cybele," directed by Serge Bourguignon with Hardy Kruger. The best foreign film of 1962 is the poignant story of a man who recovers his childhood and guts a part of his past through his love for a young girl.

Wednesday-Thursday June 19-20

"The Great White Hope," directed by Martin Ritt with James Earl Jones and Hal Holbrook. The story of Jack Johnson, the first black heavy weight boxing champion and his downfall.

specials

An exhibit of South Carolina Newspapers: 1735-1973 is now on display at the South Caroliniana Library on the USC campus. The exhibit features newspapers from across the state and includes the only known issues of "The South Carolina Gazette", dated May 15, 1782.

A collection of Civil War artifacts including a Palmetto musket made in Columbia in 1852 and a rare Morse carbine are now on display in the University Museum. The museum is located on the corner of Pendleton and Sumter Streets and is open Monday-Friday, 8 a.m. to 4:30 p.m.

The S.C. Civil Liberties Union has printed wallet cards entitled "You and the Police." The cards outline some of the rights of citizens dealing with the police including such situations as "If you are stopped by the police...", "If the police come to your house...", "If you are arrested...", "If the police break the law...", and jail conditions. Anyone wishing to obtain one of these cards (and who wouldn't) should send a stamped, self-addressed envelop to the ACLU office at 2016½ Green Street, Columbia 29205.

There will be an introductory lecture on Transcendental Meditation on Tuesday, June 18 at 7:30 p.m. at the Sheraton Inn on Assembly Street and a similar lecture on Wednesday, June 19 at 7:30 p.m. at the Lexington County Savings and Loan on Main Street in Lexington. See June 14 story in "Osceola" for more information.

Gaston Paper Stock, Co. opened has opened a new waste paper processing plant in Columbia at 625 Green Street near the Carolina Coliseum. The new facility will purchase old corrugated boxes, newspapers, tabulating cards and mixed papers. The plant will be open from 8 a.m. to 5 p.m. on weekdays and 8 a.m. to 1 p.m. on Saturdays. The waste paper doesn't have to be tied or baled, but it should be separated by types.

theatre

USC Theatre will present the musical comedy "The Boy Friend" at the Myrtle Beach Convention Center June 25-August 11. The show will run Tuesday through Sunday nights with curtain time at 8:30 p.m. Tickets are \$3.50 per person and may be reserved by calling the theatre box office at 448-3041, if you're headed toward the coast next week or for July 4.

music

Columbia Lyric Theatre will hold open auditions for its 1974-75 season Sunday, June 16 at 3 p.m. at Fraser Hall on the USC campus. The first production of the year will be in mid-fall ("The Barber of Seville"). Roles open include all major and minor parts as well as chorus. To make appointment for auditions or for further information, call the Columbia Music Festival office at 256-2230.

Warehouse Band from Underground Atlanta will perform in the Russell House Golden Spur on Wednesday, June 19 at 8 p.m. Also on June 20, same time.

television

Sunday, June 16

6:30 p.m. --Special. "Football Follies" will provide cheap thrills for all sports fans who enjoy the bloopers networks sometimes show during televised games. Alan Page dancing to the Nutcracker Suite? Can you afford to miss this one, sports fans? Catch the football action on Channel 25, then turn to ETV.

7:30 p.m. --Nova. The best science series to hit TV examines the telepathic ability of dolphins and the melodies produced by whales. If you miss the show on Sunday, you have another chance the following Saturday at 6:30 p.m. or the next afternoon at 2 p.m. (Channel 35)

Monday, June 17

8:00 p.m. --Special. German and Allied newsreel footage forms the basis for the PBS documentary "A Little-Known Chapter

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Special

Violinist Linda Goldstein, a senior at the University, will perform in concert Thursday, June 20 at the Columbia Museum of Art on Senate Street. The 19-year-old Goldstein has been a student of USC Music Professor Frits de Jonge since she was 14. She has appeared as soloist with the Columbia Philharmonic Orchestra, was winner of the USC Concerto-Aria competition, the Presser Foundation Music Scholarship, the Marie Monckton Jones Music Scholarship, and a scholarship to the Brevard Music Center. She has been concertmaster of the Brevard Transylvania Orchestra, and has performed on many occasions as a soloist on the USC campus. Tara Emerson will be pianist for the concert. The concert is open to the public without admission charge.

**Thursday, June 20/ 8 p.m.
Columbia, Museum of Art**



LINDA GOLDSTEIN